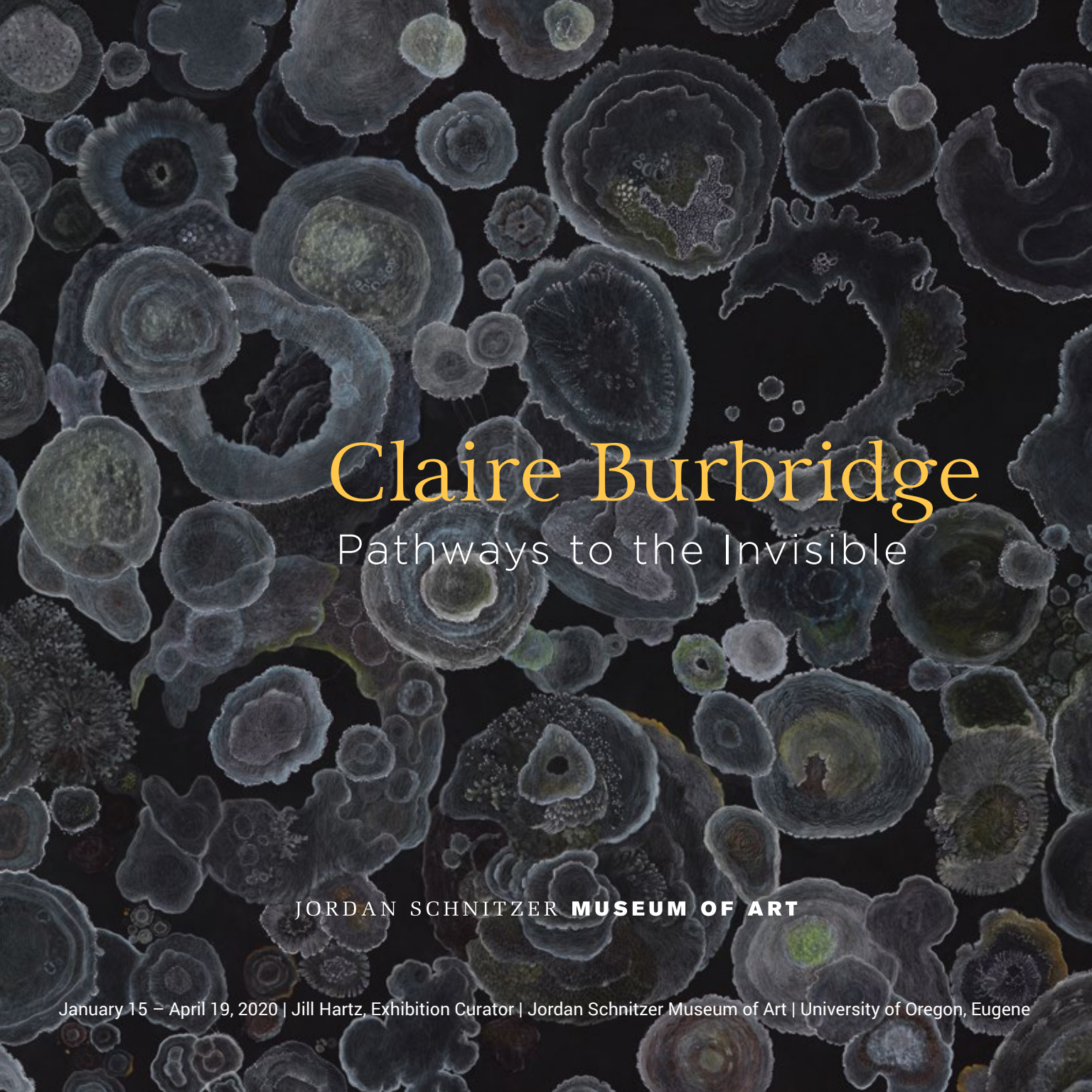




Claire Burbridge

Pathways to the Invisible

JORDAN SCHNITZER **MUSEUM OF ART**

January 15 – April 19, 2020 | Jill Hartz, Exhibition Curator | Jordan Schnitzer Museum of Art | University of Oregon, Eugene



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Foreword

John Weber

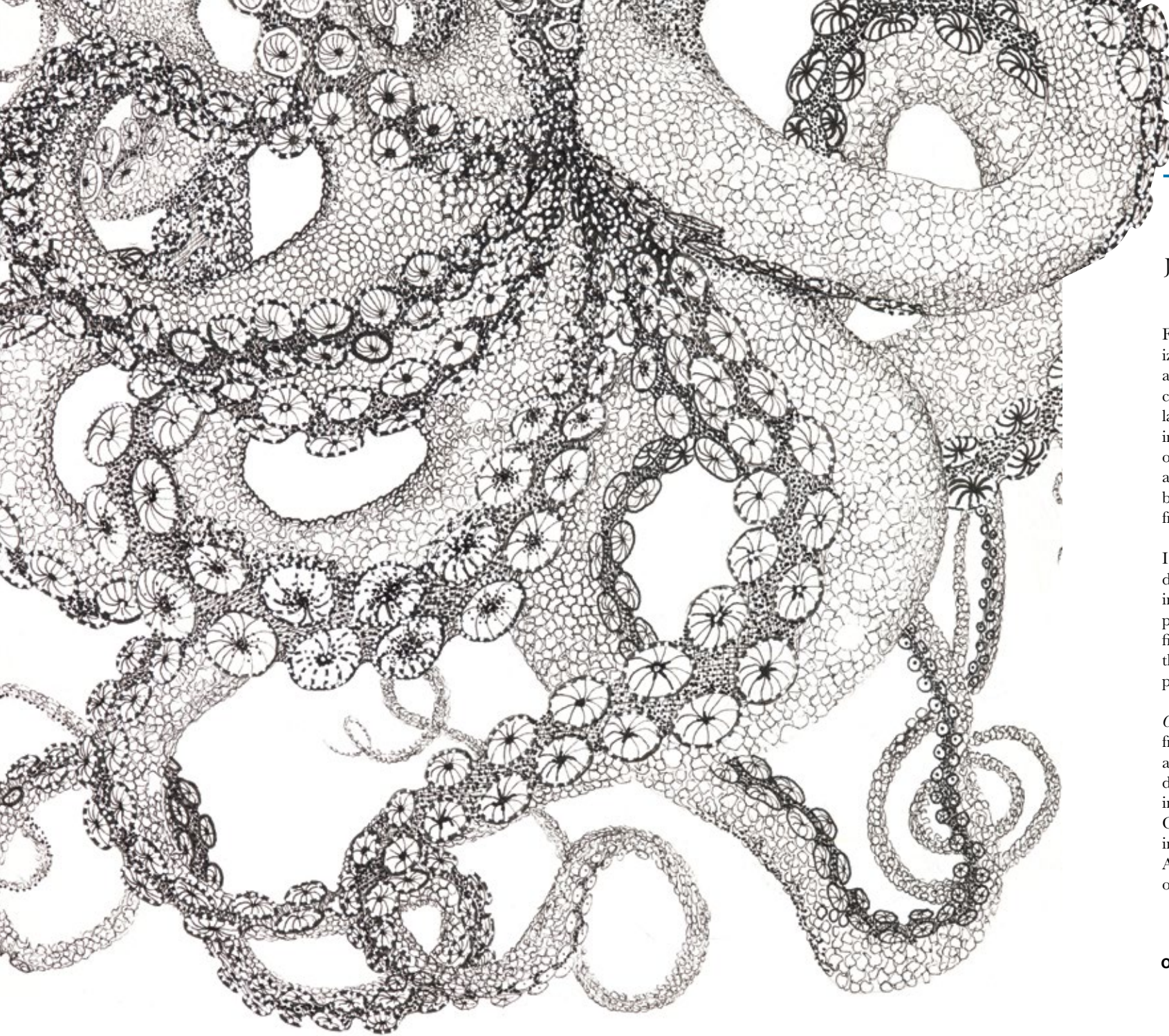
Claire Burbridge's exquisite pen and ink drawings and wallpaper installation draw on the artist's minute observations of the natural world, filtered through a long-standing interest in botanical imagery from the Arts and Crafts movement of the late nineteenth and early twentieth centuries and other sources. The exhibition at the Jordan Schnitzer Museum of Art displays her astonishingly lush, detailed compositions to full effect.

Claire Burbridge: Pathways to the Invisible exemplifies the museum's commitment to artists living and working in Oregon and our belief, as well, in the importance of supporting mid-career artists. All of the works on view were created in the past five years, culminating in the two magnificent, large-scale pen and ink pieces, *Homeostasis* and *Lichen Drawing*, done for Western Oregon University through a state Percent for Art commission. The museum thanks WOU and the Oregon Arts Commission for their cooperation in making these works available for our exhibition.

My great thanks to Jill Hartz, former executive director of the JSMA, for curating this beautiful exhibition, to Emily Shinn for her essay on Claire Burbridge's work, and to Danielle Knapp, for her curatorial assistance. I join Jill in thanking all of the museum's excellent staff for the work that goes on behind the scenes to make our exhibitions come to fruition. Our exhibition program benefits greatly from private support and both the exhibition and this publication are made possible thanks to the Hartz FUNd for Contemporary Art. Thanks, too, to our Leadership Council, our members and funders, and to the University of Oregon for supporting the JSMA. Finally, thank you, Claire Burbridge, for your vision, your work, and bringing your art to all of us.

John Weber
Executive Director

Installation view, Artist Project Space, Jordan Schnitzer Museum of Art,
January 2020



The Call of the Wild

Jill Hartz

For me, Claire Burbridge's exquisitely detailed and mesmerizingly beautiful drawings are meditative exercises. At first, I appreciate their structural complexity, based seemingly on a combined natural and cosmic geometry, which is then overlaid with biological exactitudes and biomorphic or celestial imaginings. I start with the familiar, recognizing the sources of Burbridge's creations—trees, flowers, plants, fungi, insects, and more. Those versed in the natural world may actually be able to identify these objects of study before they morph from realistic depictions into heightened realities.

I am slowly drawn in and meander from line to line, dot to dot. I take my time, exploring the rich variety of forms and interconnected routes. Soon, I leave the subjects of the composition behind and enter their elemental parts. Gradually, I find my way, my path, into the unknown. "My works," says the artist, "aim to draw attention to the mysteries of the physical world."

Claire Burbridge: Pathways to the Invisible features works created from 2015 to the present in graphite, colored pencil, and ink and in varied scale, from intimate studies to monumental drawings to a wallpaper wall based on the artist's research into the medicinal plants that grow outside her Ashland, Oregon, home. Among the works on view are new pieces informed by a recent visit to Iceland and a state Percent for Art Western Oregon University commission as well as a case of actual objects that inspire her practice.

Born in London in 1971, Burbridge grew up on the west coast of Scotland and in rural Somerset. She studied art at Oxford University and pursued graduate studies at Camberwell College of Arts in London. For many years, she produced sculptural pieces, but, in 2010, when she relocated to Ashland, she returned to drawing and the study of nature. A wild nature greets her each morning at her hilltop home, whose backyard offers vistas of mountain ranges, unkempt gardens, and untamed creatures.

I thank the artist for sharing her vision and works with us; Nancy Toomey, her San Francisco gallerist, for her advice and support; and private collectors for lending the major piece *Schöner Wald*. Emily Shinn, JSMA Margo Grant Walsh/Daura Foundation Curatorial Extern in American and European Art, impressed me with her intellect, insights, and writings, when she was still a graduate art history student at the university, and I am grateful for her contribution to this publication. As always, the professionalism and creativity of the JSMA staff are evident in the handsome installation and catalog design. I am indebted to a dear friend who wishes to remain anonymous for creating the Hartz FUNd for Contemporary Art, which makes projects like this a happy reality.

Jill Hartz
Exhibition Curator
Executive Director, August 2008 - September 2019

Octopus (detail), 2018. Pen and ink. 15 x 13 inches. Loan courtesy of the artist.

Artist's Statement

In 2010, I went back to drawing after many years of sculptural inquiry. Drawing was my primary medium in the Ruskin School of Fine Art and Drawing, Magdalen College, Oxford University, in the U.K. Starting with observational sketches that evolved into larger scale works, I select the natural world as my subject as I live surrounded by nature in Southern Oregon. Observed at close range, it contains many strange, fascinating, and abstract forms.

My works aim to draw attention to the mysteries of the physical world. Wishing to convey my understanding of the underlying balance and cycles of undisturbed natural ecosystems, I have employed the pictorial device of interlocking circles drawn beneath the forms. This conveys a sense of cohesion and alludes to the invisible intelligent matrix that enables the seeming chaos of nature to be held in perfect balance—birth, death and rebirth all occurring at the same time. This also imparts a formal quality to the drawings.

The marks are made up primarily of lines and pointillism; this seems fitting as our physical world is made up of waves and particles, whether animate or inanimate. Each drawing is a natural evolution from the last. I work for about a year, immersed in a particular subject, watching it evolve through the seasons. Although I learn a lot about the subjects of my drawings, the facts are not a dominant feature. These are not strictly botanical illustrations. Through the handling and observing of the forms, information reveals itself to me in wordless fashion. My studio is now home to many dried fungi, lichens, dead insects, and bits of trees. These all fascinate me as they continue to change through the process of decay. I am particularly interested in small forms, like mushrooms, because they exemplify the multiplicity and complexity of nature, hidden, as they are, beneath the earth for most of the year. I strive to depict a vibrant universe, one that speaks of forms decaying, from which new organisms emerge.



Seeds and Spores, in progress



Interview with Claire Burbridge

Jill Hartz

Claire Burbridge in her studio

In reading articles about you and your work, I learned that you have always considered yourself to be an artist and that you almost never considered another profession. Would you explain what you mean?

It was never a conscious decision to be an artist, I just happen to be that, like a cat is a cat. I also never came across any resistance from the adults in my life, just encouragement and enthusiasm. As far as having any other profession, it would be impossible because of the hierarchical nature of “careers.” I don’t think I’m much of a team player either.

It seems an unusual choice to go to Oxford University rather than an art school. Would you share your reasons for that? You did go on to art school after Oxford, and how did that experience support your artistic training?

The degree at Oxford was very appealing, as it included all art disciplines, including history of art and the study of anatomy, with a beautifully surface dissected corpse at our disposal. They had a phenomenal visiting tutor roster, with people like Damien Hirst coming and giving tutorials. They only took 20 students a year. I was at Magdalen College and the deciding factor for me applying there was the lending of Dylan Thomas’s writing studio in the Deer Park to the third-year Fine Art student; pretty cushy! There was also a generous materials stipend each term. We were absolutely spoilt! After that, I went to Camberwell College of Arts in London for my master’s and specialized in fine art printmaking for two years—a more down-to-earth experience that led to my love of drawing and collecting prints.

What brought you to the attention of your gallerist Nancy Toomey and how has a gallery supported your work?

I met Nancy through an American artist, Monroe Hodder, who was living in London. The gallery wanted to do a show of emerging London-based artists; Monroe curated that show, which I was included in back in 2003. The gallery has given me numerous solo shows, taken my work to art fairs all over this country and Europe, sold my work into collections and obtained commissions. They allowed me to go through an evolution of style and medium. It’s a significant and much appreciated relationship.

You focused earlier in your career on sculpture, but now you are creating two-dimensional work. How did that happen?

When I moved to America, the flow of my work was interrupted, which was a welcome break and enabled a reassessment of everything. The upshot was a decision to go back and revisit what I had always loved doing the most, which was drawing, the basics, pen and paper.

Your relationship with “nature” is both straightforward in the sense that you are in the midst of nature where you live and are looking at nature closely every day, but your work is much more than an interpretation of nature. Am I on the right track? How would you explain it?

You are on the right track. It’s something like discovery, where what you see is the starting point of a journey to a new perceiving mode. I’m wary of putting words to it in case I diminish the experience for the viewer.

"I’m exploring
conscious and
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Some of the works in the exhibition are paired, almost like diptychs. Do you see them as exploring two sides of existence? I’m also wondering if that connects in some way to being a twin?

I’m exploring conscious and subconscious, light and dark, appreciating how one can’t exist without the other, form to the formless, pathways to the invisible. I’m sure everything connects to me being a twin; my twin, Dominic, a renewable energies consultant, is also connected to nature on the side of saving it.

How did you get interested in wallpaper and what does it allow you to do that you can’t or aren’t doing in your other work?

I have always taken an interest in the Arts and Crafts movement and notably William Morris. I admire Bauhaus and the Wiener Werkstätte movement. I like bringing function and art together, making their relationship seamless. Wallpaper fulfills a dream to make an infinitely large drawing, so long as there is an infinitely large wall! I created my own wallpapers to act as the background for the interplay with the foreground that are my drawings. It’s also a way of sharing my art on a mass scale. I really enjoy making the whole of my environment an artwork; essentially, our house is an installation, ever changing as fresh ideas emerge.

How do the smaller pieces relate to the larger works? Are you trying something out or are they complete in their own way?

The smaller drawings usually start as trying something out and end up becoming works in their own right. I like things to be filled in and pushed to their conclusion.

You were recently awarded an Oregon Percent for Art commission at Western Oregon University. Tell us about that project.

If I were to imagine my perfect commission, it would be this one. I am in the process of doing all of the artworks to go in a mid-century modern, designated natural sciences building. I will complete six framed drawings and design a wallpaper for them. Two of the drawing are 8’x 48”. It’s perfectly demanding and pushing me to excel. Evolution needs a little adversity. The broad connecting theme of the works is evolution and time, time being what I am pushed for!



Portals to an Elemental Universe

Emily Shinn

Homeostasis (detail), 2019. Pen and ink, 90 ¼ x 48 inches.
Acquired for Western Oregon University through Oregon's
Percent for Art in Public Places Program, managed by the
Oregon Arts Commission. L2019:100.6



For Claire Burbridge, art is a journey of discovery intimately tied to her environment. After training as a printmaker at Camberwell College of Arts in London in the early 1990s, she worked as a mixed-media artist and sculptor in the city, influenced, in part, by the urban landscape. Since her move to Ashland, Oregon, in 2010, the natural world has served as her primary source of inspiration and enlightenment. The lush vegetation and biological diversity surrounding her home not only rekindled a sincere love of nature cultivated during her youth in Scotland, but also her earliest artistic practice of drawing. Regardless of scale, from her large wallpapers to her intimate studies, dynamic marks of pen, graphite, and colored pencil distill the visible world into mesmerizing patterns that express an innate connection between varied realms of existence: plant, animal, mineral, human, and even cosmological.

Burbridge's work expresses a continuity and balance essential to the cycles of life, decay, and rebirth that underlie all ecosystems. Intricate detail and technical precision—at the visual heart of each piece—invite viewers to look closely and thereby recognize the immersive ded-

ication and intuitive empathy with which Burbridge approaches her environment. Hers are far more than scientific copies or botanical illustrations. Each drawing is a mirror to worlds both foreign and familiar, magnifying the often-unobserved systems of fragility and strength, intelligent order, and spontaneous beauty that await us at every step in the natural world.

Burbridge procures conceptual and material inspiration from direct contact with nature, observing the seasonal transitions of sunflowers and herbs in her backyard garden and exploring the manicured wilderness, wildflowers, and forest fields during daily walks in nearby Lithia Park. Frequent hikes on Mount Ashland and Grizzly Peak provide further opportunities for discovering and collecting new species of plant life.¹ The works in the exhibition showcase these subjects to which she continually returns: fungi and lichen, leaves and flowers, trees, medicinal plants, seeds, and spores. Samples of these are featured in a gallery vitrine. Souvenirs from her walks and travels, they invite close engagement as they take on the power of totemic muses in the artist's daily life.

Opposite: **Night Garden** (detail), 2017.
Pigment pencils, 30 x 22 inches.
Collection of Joby Talbot



Schöner Wald (detail), 2018.
Pen, ink, and gouache on paper.
Image: 92 x 48 inches; framed: 96 x 52 inches .
Anonymous loan. L2019:119.1

Her *Talisman* studies explore some of these objects up close. Burbridge pays special attention to the venation (vein systems) of each leaf, mindful of the human eye's innate attraction to pattern. Mesmerizing networks of lines and dots cascade in the backgrounds of her drawings like fields of energy, against which the leaves appear to pulse with life. Insects have torn windows through vascular tissue, creating surreal visions that seem to hint at invitations to an alien world. Through the act of drawing, Burbridge studies and then preserves her talismans in a liminal state between growth and decay.

Though she cannot bring them home with her, other than through photographs, trees provide a similar environment of enchantment. The dense network of birch trees in *Schöner Wald* (Beautiful Forest), which are perfectly suited for large-scale drawings and wallpaper, create an immersive environment that elides the boundary between fantasy and reality, exterior and interior space. Delicately colored fungi captivate the eye against columns of pale bark in a sensorial translation of the artist's experience of a forest. Viewers are invited to step into her imagination and memory, then make the space their own.

Burbridge's wallpapers provide an ideal format to develop this experience further. Influenced by the late nineteenth century Arts and Crafts workshops of British artist William Morris (1834-96), her explorations in papered nature employ a "half-drop" technique in which the central motif is repeated in diagonals across the allotted space.² Burbridge discovered the comforting flow created by this traditional pattern after troubleshooting her first wallpaper, designed around a four-plate etching of insects, which did not utilize diagonals.³ Her mature wallpapers transcend the functional yet decorative bursts of flattened nature employed by Morris and Pre-Raphaelite satellites, such as Edward Burne-Jones (1833-98), a particular favorite of Burbridge, and hint at another art historical love – the immersive decorative interiors



of French artist Odilon Redon (1840-1916).⁴ Like the fringe-Symbolist, Burbridge translates nature through her own deeply personal lens, creating intimate veils that provide an intangible sense of comfort and empathetic connection between the human and natural worlds.



A more intimate triptych, *Tree Studies*, builds on an earlier series titled *Night Garden*, in which Burbridge explores the nuanced sensory experience of viewing the natural world at night. Chromatic blooms of moss, lichen, and mushroom species adorn the soft layers of bark and radiate with light against the black paper. Though modeled from reality, each tree becomes an otherworldly ecosystem that glows with secrets awakened after dark. Constellations of insects, pollen, and spores glitter in whirling patterns that hint of even smaller worlds awaiting exploration.

Meticulous structures underlie all of Burbridge's work. She begins with a compass and ruler, divining geometric systems of triangles, circles, and lines with infinite possibilities.⁵ The patterns provide stability for the eye and express her conviction that the same fundamental designs govern, and thus connect, all living entities, from earthly spores to celestial dust. Her mathematical foundations are particularly striking in *Individuation Point*. Viewers can follow her own act of discovery by tracing the lines that radiate through the delicately colored stria of fungi, receding to and from the central "individuation" point in seemingly endless patterns of triangles and circles. In a more macrocosmic exploration of structure, the pulsing tension of the effectively titled *Laocoön* (referencing the ancient marble sculpture of Greek myth

and the Trojan War, *Laocoön and His Sons*, excavated in 1506) radiates against a visible cosmic web that correlates with visual theories of quantum physics. Beneath the absorbing aesthetic punch of pattern and color lingers an optimistic celebration of the infinite expanse and dependable, sustainable strength of nature.

Smaller drawings provide a glimpse into the microcosms of this web. A pair of diatoms, single-celled algae, (**Diatom 1** and **Diatom 2**) explore the elemental structures of an ancient organism that is essential to all life on earth. Diatoms produce forty percent of the world's oxygen, help to remove excess carbon dioxide from the atmosphere, and are one of the most abundant food sources for underwater creatures. In these intimate portraits, Burbridge brings viewers to the eye of a microscope. Merging the scientific and subjective, she transforms the diatom's transparent cell walls—made of intricately patterned webs of opaline silica—into ethereal crystalline constellations. The geometric structures of each cell are observed in the spherical and elliptical architecture, but, as with her forests and fungi, Burbridge mediates reality through her own vision and senses. Little more than collections of glowing dots, her diatoms seem to express the organism's need for light to survive. The shimmering forms invite wonder and awe at their purpose and potential; how might we be connected to these important organisms and what does their delicacy and strength have to teach us?

Burbridge begins every piece with an awareness that nature is integral to human life. Plants are biologically driven to convert the life-giving energy of the sun into nutrients. Every type of vegetal species has something to offer in the form of shelter, nourishment, and healing. The dense monochromatic landscapes of *Graphite Garden* and *Dandelions* engage with the organic abundance of the artist's backyard terraces, in which medicinal plants grow freely. Burbridge is keenly attuned to the ancient wisdom and healing properties of these edible roots, leaves, and flowers, dismissed by many domestic gardeners as little more than irksome weeds. The close-up perspective and cropping bring viewers into direct contact with this world of grey flora. Beckoning with a stillness and quiet similar to the artist's forest studies, the drawings offer a visual and spiritual respite from the dissonant fray of the human world.

Diatom 2, 2019. Colored pencil. 7 x 7 inches. Loan courtesy of the artist



Dandelions, 2017. Graphite. 13 x 13 inches. Loan courtesy of the artist. L2019:120.7





In addition to the tenacious dandelion—offering a rich collection of amino acids, vitamins, and minerals ideal for treating everything from anemia and IBS to kidney, gallbladder, and blood sugar issues—the graphite vegetation includes mullein, clover, wood sorrel, mint, sage, nettle, and common mallow.⁶ Each species offers a cornucopia of nutrients and can be transformed into tinctures, teas, and topical poultices: tonics for the heart, the mind, and the blood; for respiratory illnesses and asthma; bruises, rashes, and insect bites; arthritis and inflammation; nausea, fevers, and colds; stress, anxiety, depression, and insomnia. Burbridge honors the knowledge embedded in these plants, familiar to ancient cultures around the world. She learns their histories and power through the act of drawing and integrates them into her daily life, stocking her kitchen with bundles of dried herbs and homemade tinctures.

Continuing this effortless integration of nature into her creative and domestic space, one of her dream projects is to create interiors that fully, seamlessly integrate the natural world with daily life. What if the walls, carpet, light fixtures, furniture, and artwork could transport you to the interior of a cave, the healing shelter of a colossal garden, or the silent heart of a forest?⁷ Such future plans are the ideal culmination of Burbridge’s rare ability to merge a scientific attention to detail with a somatic, sensorial, and deeply subjective creative process. The result is a mature oeuvre that mediates between the human and natural worlds, past and present, and her own emotional needs and expressive goals. Art and life intertwine as nature and creativity become synonymous, offering reciprocal lessons in curiosity and innovation, letting go and transition, optimism and resilience.

Emily Shinn is the JSMA Margo Grant Walsh/Daura Foundation Curatorial Extern in American and European Art.

Endnotes

1	In conversation with the artist, December 7, 2019
2	Ibid.
3	Ibid.
4	In conversation with the artist, November 5 and December 7, 2019
5	Ibid.
6	In conversation with the artist, December 10, 2019
7	In conversation with the artist, December 7, 2019

Works
in the
Exhibition

Claire Burbridge
Born December, 14, 1971, London, United Kingdom

Homeostasis, 2019
Pen and ink
90 ¼ x 48 inches
Acquired for Western Oregon University through Oregon's Percent for Art in Public Places Program, managed by the Oregon Arts Commission
L2019:120.6

Lichen Drawing, 2019
Pen and ink
40 x 29 inches
Acquired for Western Oregon University through Oregon's Percent for Art in Public Places Program, managed by the Oregon Arts Commission
L2019:120.3

Lichen Drawing (Black), 2019
Colored pencil and graphite
40 x 29 inches
Loan courtesy of the artist
L2019:120.4

Seeds and Spores, 2019
Pen and ink
15 ½ x 16 ½ inches
Loan courtesy of the artist
L2019:120.24

Tree Study, 2019
Colored pencil, pen and ink
19 ½ x 13 inches
Loan courtesy of the artist
L2019:120.18

Tree Study 2, 2019
Pen and ink
20 x 13 inches
Loan courtesy of the artist
L2019:120.20

Tree Study 3, 2019
Pen and ink
20 x 14 inches
Loan courtesy of the artist
L2019:120.21

Nocturnal Life of Trees, 2019
Colored pencil, pen, and ink
94 x 48 inches
Loan courtesy of the artist
L2019:120.5

Pollination, 2018
Pen and ink
10 x 10 inches
Loan courtesy of the artist
L2019:120.16

Schöner Wald, 2018
Pen, ink, and gouache on paper
Image: 92 x 48 inches; framed: 96 x 52 inches
Anonymous loan
L2019:119.1

Seed Heads A, 2018
Pigment pencils on black Arches paper.
21x 29 inches
Loan courtesy of the artist
L2019:120.3

Graphite Garden, 2017
Graphite
48 x 40 inches
Loan courtesy of the artist
L2019:120.23

Leaf 1, 2017
Pen and ink
12 x 10 ½ inches
Loan courtesy of the artist
L2019:120.11

Mycelium 2, 2017
Pen and ink
12 x 12 inches
Loan courtesy of the artist
L2019:120.12

Night Garden 2, 2017
Pigment pencils on black Arches paper
21 x 29 inches
Loan courtesy of the artist
L2019:120.6

Sunflowers A and B, 2017
Colored pencil
Each: 30 x 22 inches
Loan courtesy of the artist
L2019:120.22a,b

Talisman 2, 2017
Pen and ink
12 x 10 ½ inches
Loan courtesy of the artist
L2019:120.15

Talisman 5, 2017
Pen and ink
12 x 10 ½ inches
Loan courtesy of the artist
L2019:120.17

Laocoön, 2016
Pen and ink
48 x 48 inches
Loan courtesy of the artist
L2019:120.2

Individuation Point, 2015
Pen and ink
41 x 41 inches
Loan courtesy of the artist
L2019:120.1

Insect Universe, 2015
Pen and ink on Arches paper
Sheet: 35 ¼ x 35 ¼ inches;
framed: 41 x 41 inches
Museum purchase through the Hartz FUNd for Contemporary Art
2017:41.1



Schöner Wald, 2018. Pen, ink, and gouache on paper. Image: 92 x 48 inches; framed: 96 x 52 inches . Anonymous loan. L2019:19:1





Nocturnal Life of Trees, 2019, Colored pencil, pen, and ink, 94 x 48 inches. Loan courtesy of the artist. L2019.1.20.5







Laocoön, 2016. Pen and ink. 48 x 48 inches. Loan courtesy of the artist. L2019:120.2



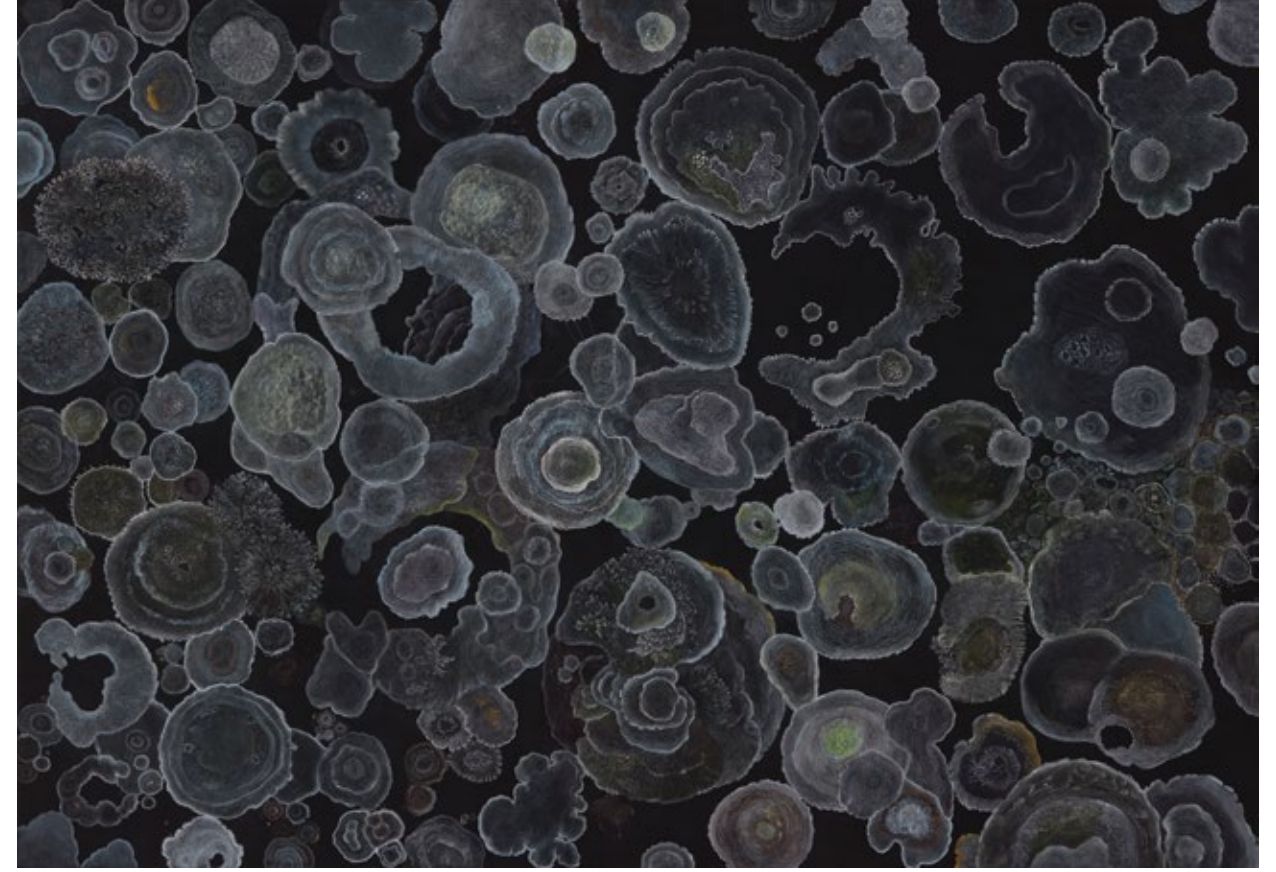
Individuation Point, 2015. Pen and ink. 41 x 41 inches. Loan courtesy of the artist. L2019:120.1



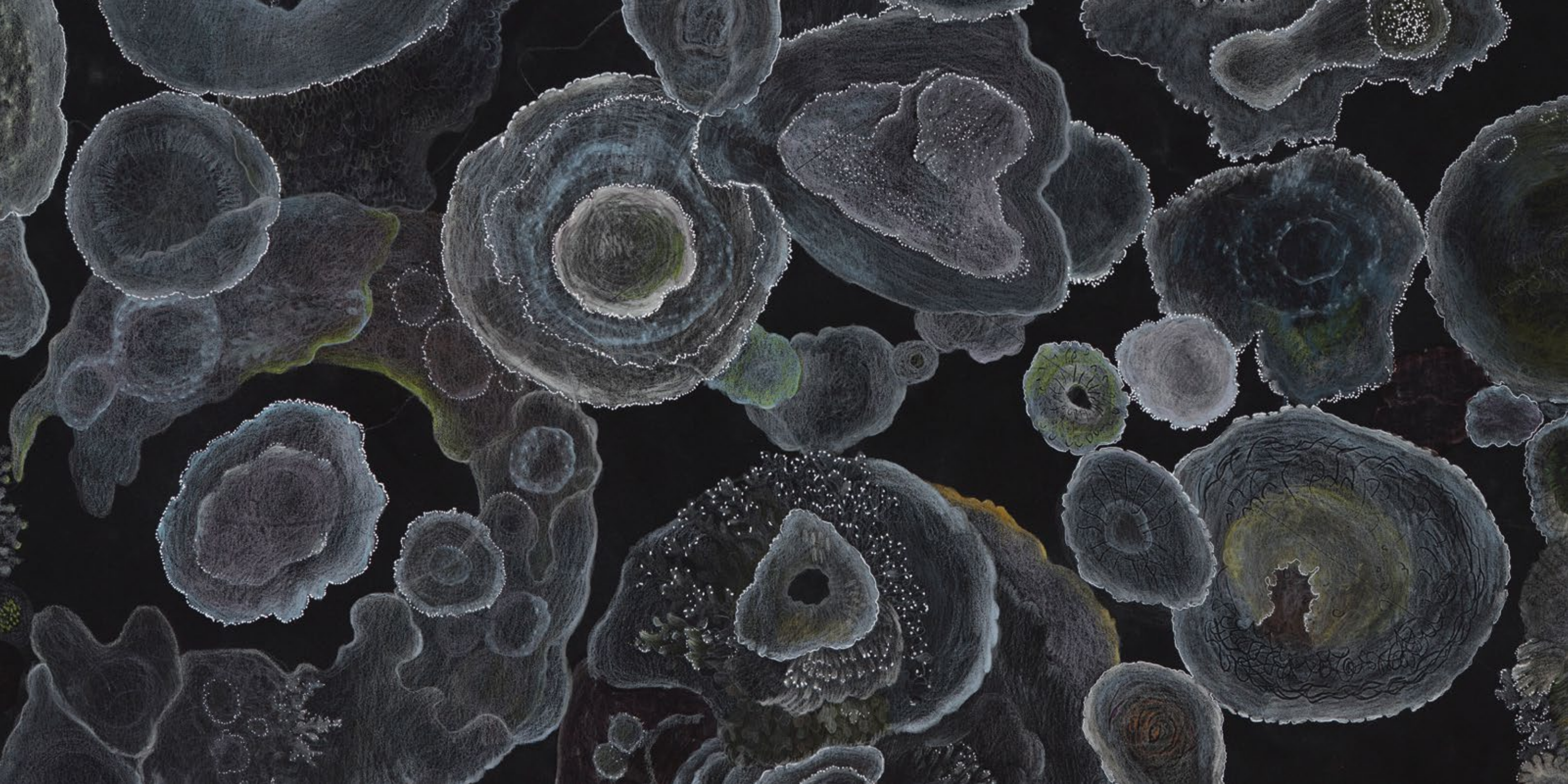




Lichen Drawing, 2019. Pen and ink. 40 x 29 inches. Acquired for Western Oregon University through Oregon's Percent for Art in Public Places Program, managed by the Oregon Arts Commission. L2019:120.3



Lichen Drawing (Black), 2019. Colored pencil and graphite. 40 x 29 inches. Loan courtesy of the artist. L2019:120.4





Homeostasis, 2019. Pen and ink, 90 1/4 x 48 inches. Acquired for Western Oregon University through Oregon's Percent for Art in Public Places Program, managed by the Oregon Arts Commission. LZ2019-1-006





Insect Universe, 2015. Pen and ink on Arches paper, 35 7/8 x 35 1/4 inches (sheet). Collection of the Jordan Schnitzer Museum of Art. Museum Purchase through the Hartz FUND for Contemporary Art. 2017.41.1





Graphite Garden, 2017. Graphite. 48 x 40 inches. Loan courtesy of the artist. L2019.120.23



Leaf 1, 2017. Pen and ink, 12 x 10 ½ inches. Loan courtesy of the artist. L2019.120.21

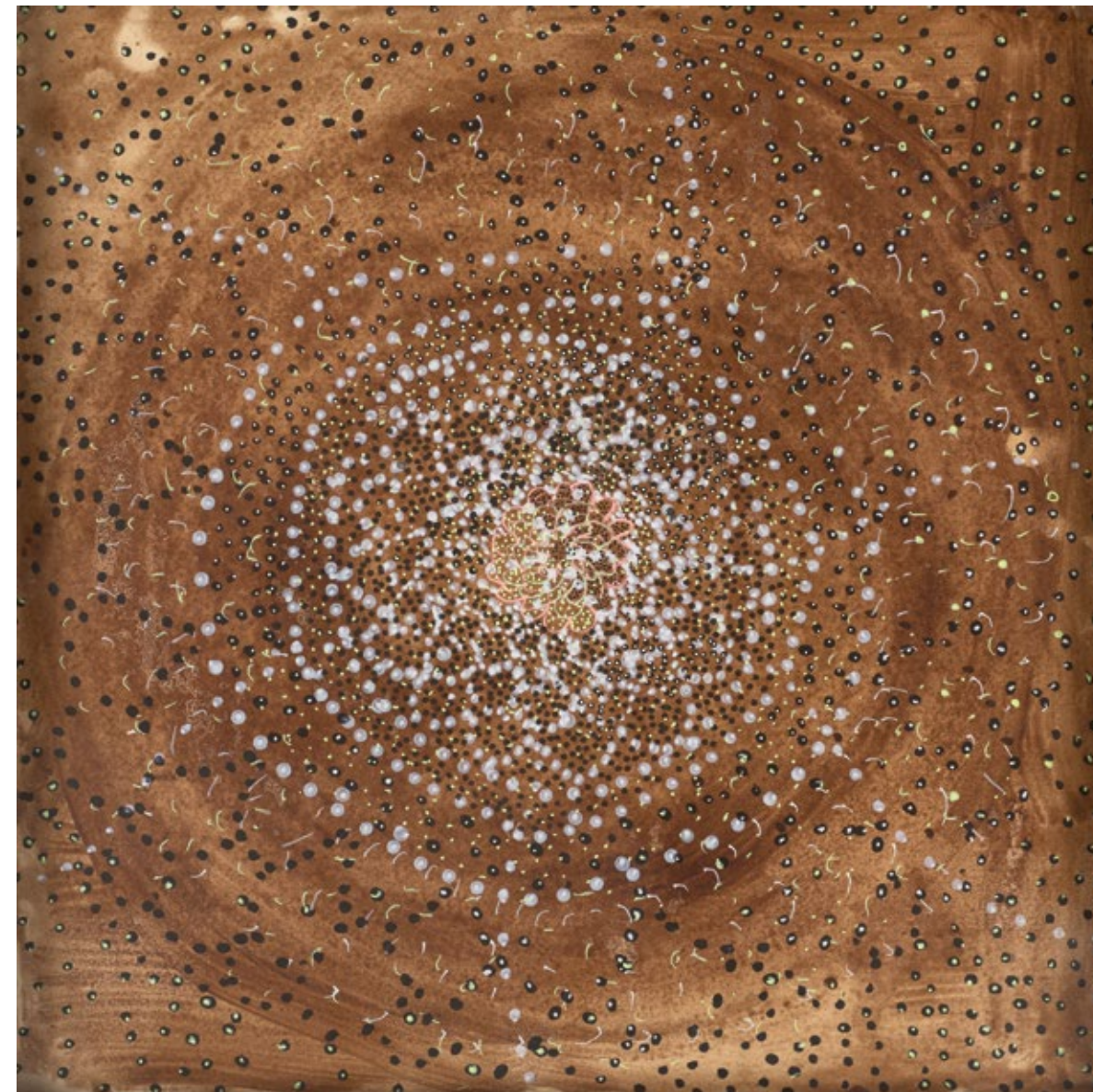


Seed Heads A, 2018. Pigment pencils on black Arches paper, 21 x 29 inches. Loan courtesy of the artist. L2019.120.3





Mycellium 2, 2017. Pen and ink 12 x 12 inches. Loan courtesy of the artist. L2019:120.11



Pollination, 2018. Pen and ink, 10 x 10 inches. Loan courtesy of the artist. L2019:120.16



Left: **Tree Study**, 2019. Colored pencil, pen and ink. 19 ½ x 13 inches. Loan courtesy of the artist. L2019:120.18



Right: **Tree Study 2**, 2019. Pen and ink. 20 x 13 inches. Loan courtesy of the artist. L2019:120.20

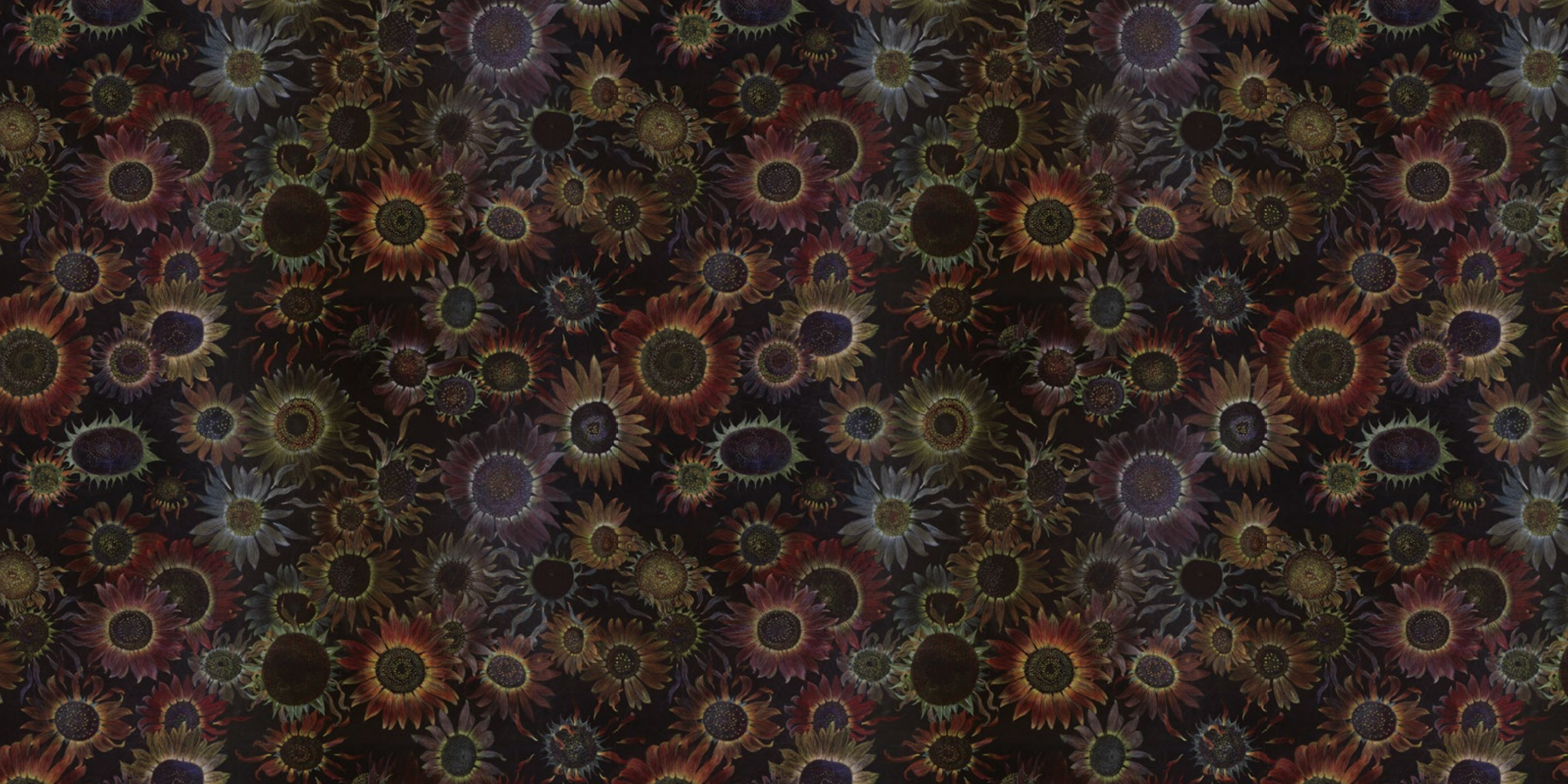


Tree Study 3, 2019. Pen and ink. 20 x 14 inches. Loan courtesy of the artist. L2019:120.21



Sunflowers A and B, 2017. Colored pencil. Each: 30 x 22 inches. Loan courtesy of the artist. L2019:120.22a,b





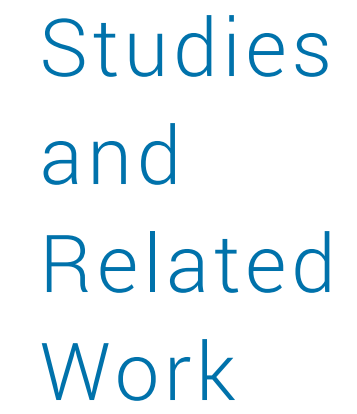
Night Garden 2, 2017. Pigment pencils and black Arches paper, 21 x 29 inches. Loan courtesy of the artist. L2019.120.6



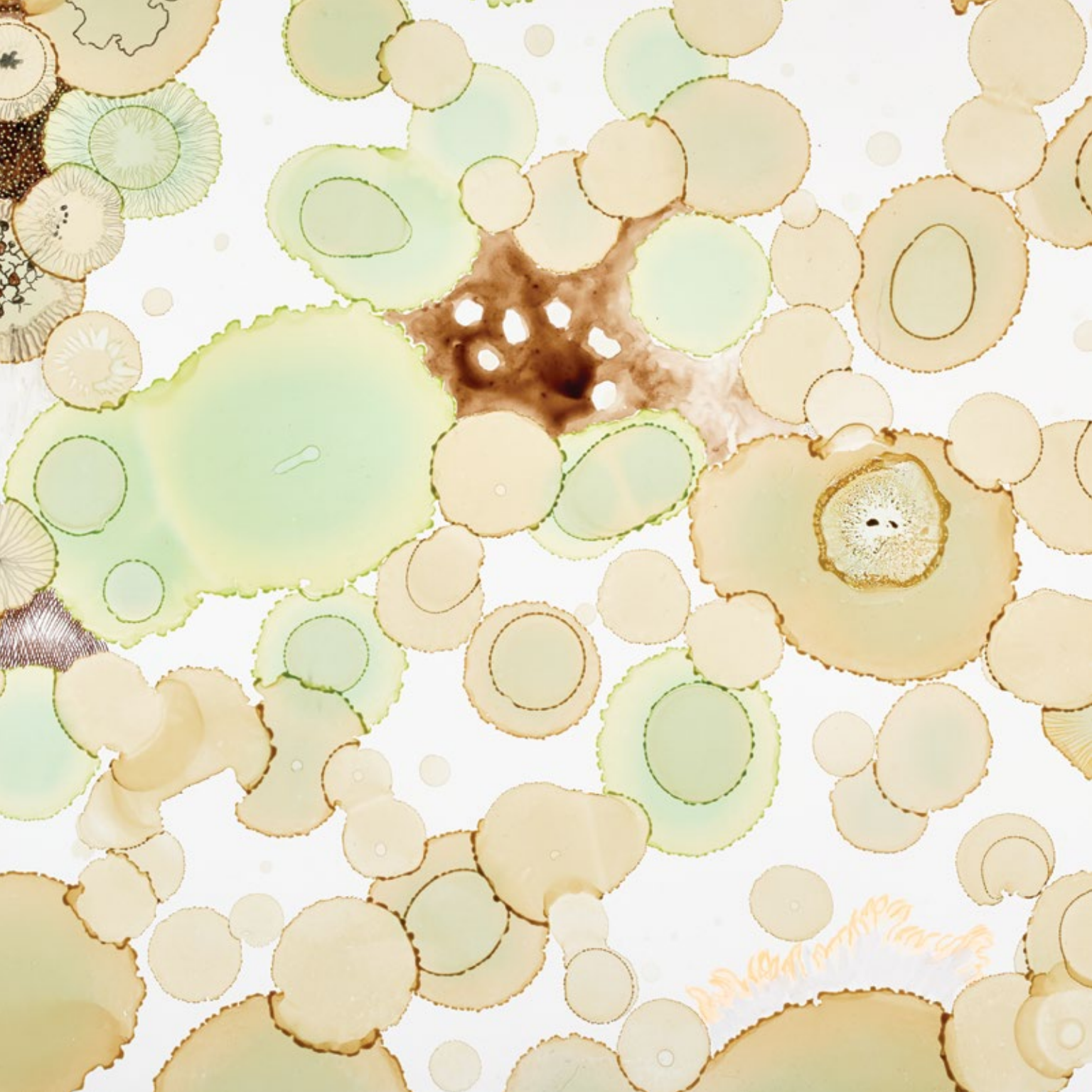
Night Garden, 2017. Pigment pencils, 30 x 22 inches. Collection of Joby Talbot













Claire Burbridge

Born December, 14, 1971, London, United Kingdom

Education

1995	MA, Camberwell College of Arts, University of the Arts, London, United Kingdom
1993	BA Honors in Fine Art and History of Art, Ruskin School of Fine Art and Drawing, Magdalen College, Oxford University, United Kingdom

Selected Solo Exhibitions

2020	<i>Claire Burbridge: Pathways to the Invisible</i> , Jordan Schnitzer Museum of Art, University of Oregon, Eugene
2017	Nancy Toomey Fine Art, San Francisco, California
2012	Davis and Cline Gallery, Ashland, Oregon
2011	<i>Salon #8</i> , Marine Contemporary Art, Los Angeles, California
2010	Beaux Art, Bath, United Kingdom Ucross Foundation Residency, Wyoming
2009	<i>Works in Context</i> , Sumarria Lunn, London, United Kingdom
2008	<i>Sculptures and Drawings</i> , William Angel Gallery, London, United Kingdom
2007	Toomey Tourell Gallery, San Francisco, California
2006	<i>Nomads</i> , Davis & Cline Gallery, Ashland, Oregon The Notting Hill Gallery, London, United Kingdom
2005	<i>Luminescence</i> , Toomey Tourell, San Francisco, California
2003	Attendi Art Gallery, London, United Kingdom (also 1998, 1999, 2000, 2001, 2002)
2001	Magdalen College, Oxford, United Kingdom
1998	Salar Gallery, Hatherley, Devon, United Kingdom Sadler St. Gallery, Wells, Somerset, United Kingdom Salar Gallery, Hatherley, Devon, United Kingdom Art House Gallery, London, United Kingdom
1996	St. John's College, Oxford, United Kingdom Art Benattar Gallery, Somerset, United Kingdom

Selected Group Exhibitions

2015	Seager Gray Gallery, Mill Valley, California
2014	<i>Shooting the Moon</i> , Carl Solway Gallery, Cincinnati, Ohio
2012	Toomey Tourell, San Francisco, California
2011	<i>Salon 8</i> , Marine Contemporary Art, Los Angeles, California
2012	West Wing exhibition, Courtauld Institute, London, United Kingdom (also 2010 and 2011)
2010	Miami Aqua Art Fair, Miami Beach, Florida <i>Absence and Presence</i> , Toomey Tourell, San Francisco, California (with Matthew Picton) London Art Fair with Beaux Art, London, United Kingdom
2009	British Art Fair, Beaux Art, London, United Kingdom The Medical Foundation Art Auction, Royal Institution of Great Britain, London, United Kingdom London Art Fair, Vertigo Gallery, London, United Kingdom
2008	Flow Art Fair, Miami, Florida, with Toomey Tourell Fine Art Bridge Art Fair, Berlin, with Toomey Tourell Fine Art Dublin Art Fair, Belgravia Gallery, Dublin, Ireland <i>Pollinators</i> , The Cello Factory, London, United Kingdom Belgravia Contemporary, London, United Kingdom 108 Collective, 108 Fine Art, Harrogate, North Yorkshire, United Kingdom
2007	Bridge Art Fair, New York, with Toomey Tourell Fine Art Islington Art Fair, London, United Kingdom Dublin Art Fair, Belgravia Contemporary Art, Dublin, Ireland Flow Art Fair, Miami, Florida, with Toomey Tourell Fine Art Bridge Art Fair, London, United Kingdom, with Toomey Tourell Fine Art Red Dot Art Fair, New York, New York, with Toomey Tourell Fine Art

2006	London Art Fair, London, England, with Toomey Tourell and Vertigo Gallery Flow Art Fair, Miami, Florida, with Toomey Tourell
2004	<i>Big</i> , Toomey Tourell Fine Art, San Francisco, California Scope Art Fair, Miami, Florida, with Toomey Tourell Fine Art Scope Art Fair, New York, New York, with Toomey Tourell Fine Art Royal Academy Summer Show, London, United Kingdom Vertigo Art Gallery, London, United Kingdom The London Underground, with Toomey Tourell Fine Art South West Academy of Arts, Exeter, United Kingdom
2000	Hanging Space Gallery, London, United Kingdom Royal Academy Summer Exhibition, London, United Kingdom
1999	Royal Academy Summer Exhibition, London, United Kingdom Hanging Space Gallery, London, United Kingdom <i>Art of the Body</i> , Will's Warehouse, London, United Kingdom Hanging Space Gallery, London, United Kingdom Mamie White Contemporary Art, London, United Kingdom
1996	<i>Dance</i> , Collyer Bristow Gallery, London, United Kingdom Royal West of England Academy, Bristol, United Kingdom
1995	Gallery IF, Berlin, Germany

Special Projects

2019	Oregon Percent for Art Commission, Western Oregon University, Monmouth
2005	Collaboration with composer Joby Talbot and director Jerry Chater on silent film <i>The Fall</i> Album cover, <i>The Dying Swan</i> , music by Joby Talbot, commissioned by the British Film Institute
2000	Album cover and artwork, <i>Regeneration</i> by The Divine Comedy
1999	Hoxton Festival collaboration with composer Joby Talbot, Almeida Theatre, London, United Kingdom
1998	Paintings and animation sequence for film <i>Queen's Park Story</i> (Barney Cokeliss, director)

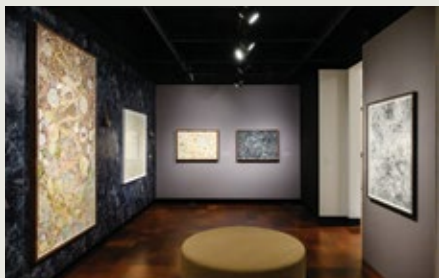
Honors & Residency

2010	Ucross Foundation, Wyoming
2008	National Sculpture Prize, Liverpool, United Kingdom
1993	Exchange Scholarship, Karl Marx University, Budapest, Hungary Vivien Leigh Prize, Oxford University, United Kingdom

Selected Collections

Ashmolean Museum, Oxford, United Kingdom
Fidelity Bank Collection Cincinnati, Ohio
Hertfordshire County Council Collection, United Kingdom
Huntington Art Museum, West Virginia
Jordan Schnitzer Museum of Art, University of Oregon, Eugene

Burbridge is represented by Nancy Toomey Fine Art. Please see her websites claireburbridgeart.com | claireburbridge.com (to purchase wallpaper) for additional information, including publications and press.



Installation views, Artist Project Space, Jordan Schnitzer Museum of Art, January 2020

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